

THE SPACE BETWEEN

CHRIS DORIS

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THE SPACE BETWEEN

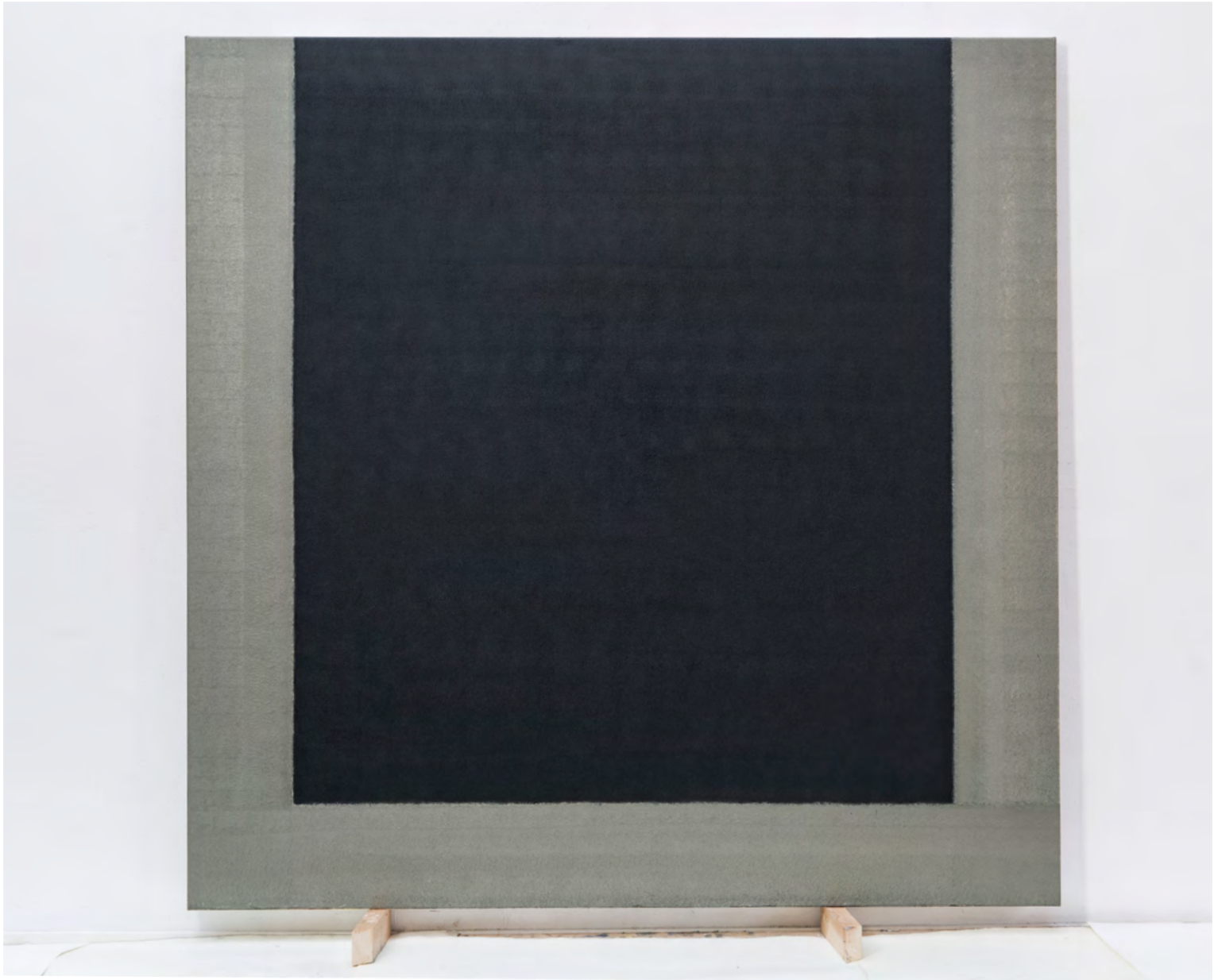
Limerick City Gallery,
Carnegie Building,
Pery Square, Limerick

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T H E S P A C E B E T W E E N

C H R I S D O R I S

I N M E M O R Y O F B R I D G E T D O R I S A N D C O N N E L L D O R I S



Open Painting, 2016, 200 x 200cm, oil on canvas

THE SPACE BETWEEN

There are many ways of seeing. There are things we could see but we don't. There are things we see through a lens that we are unaware of. As we speed up we see less. We often see only what we think, like a pre-emptive perceptual and conceptual shrouding of all the forms that appear before us. We have a view of things that is always partial and contingent.

Culturally we firmly believe in things and so we privilege the sight of the particle over the field that sustains it, the view of the object over the space between objects that is inherent to their existence.

Meditation can be an introspective seeing that allows us to observe our own conditioning and as it drops, a clearer, wider view of things and of the field that they emerge from, of the space between. This view tends to be more subtle, open and simple.

From a Buddhist psychological perspective to be present we need to adopt a 'right view', which includes knowing experientially that all things, including the self, are inherently empty of substance and exist only through connection and relationship. All things are mutually interdependent and transient in nature.

The Buddha can also be seen as the first 'object-relations' theorist, positing that the self is a process constructed relationally through the process of 'dependent origination'. Self can be observed forming through the 'felt sense' of each relational encounter and so deconstructed, loosening its conditioned reactions and views.

Self is a necessary process that mediates our Being into the world. It is constructed in relationship. It is conditioned and conditioning. Seeing it as a process that is plastic, like our brains, helps soften its hold. Observing its movements in present time, relational experience transforms it.

The work *Who Goes There*, is a self-portrait as a process of arising 'mental objects' and feelings. Mindfully observing this self-process in action deconstructs it and opens up the coherent presence of Being. Whether or not this process could be visible in the large serial work was its central inquiry.

Psychotherapeutic processes and neurobiology utilise ways of seeing that employ our mirror neurons which allow us to see and feel what others do across the space between. Transference and countertransference are also field communications across space between parties that extend our sense of self and other.

Epigenetics and cultural neuroscientific research show that gene activity is not a hermetically sealed process, but that the organism's relationship to the environment is crucial in switching genetic processes on and off. Some societies in which there is a genetic predisposition to higher levels of depression, for instance, have significantly lower levels which is attributed to cultural cohesion and societal interdependence in these countries. Whether the implications of particle physics offer analogous or verifiable models for consciousness and relationship is contested. Theorists have argued that the Newtonian paradigm of a universe where things exist independently of each other as discrete and bounded entities informed mechanistic models in many areas of human activity from economics to psychiatry. All matter it was suggested, moved to fixed laws within three dimensional time and geometrical space.

The nature of physical reality described in particle physics is posited as a relational paradigm where particles are transient and inseparable from the space between – the field from which they emerge. The energetic relationship of two entities to the background field from which they emerge, generates form.

Other quantum characteristics altered the conception of how physical



reality and consciousness works and their interdependence. Indeterminacy, the fact that subatomic particles are unknowable and elusive in all their aspects, has informed relational models which respect the ultimate unknowability of the other's position.

Superposition describes particles as existing not as stable fixed things but as a sum of probabilities or potentialities of itself. The intentional observer's intervention causes potential to 'collapse' into a particular state. This too has sustained arguments for a model of a participatory universe of co-creation.

Research demonstrating quantum physical processes in photosynthesis in plants may help to ground the proposition that quantum processes are materially implicated in natural systems.

Biophysical research has also suggested that quantum fields of light are the organizing systems for all life forms.

In biology 'autopoiesis' describes the fundamental characteristics of all living systems as being sustained and reconstituted through their relationship of exchange with environment.

A systems theory of mind proposes that it resides in the body and extends out into the relational pathways beyond the body and this is confirmed by biological research into the nature of perception.

Some regard the heart as the field for the mind to work. Heart cells belong to the strongest known biological resonator, the heart. The heart has an electrical field up to 60 times stronger than the brain and a magnetic field 4,000 times more powerful than the brain. Heart cells removed to a distance from each other continue to resonate in phase. Within and between organisms, oscillators

synchronize, entrain and resonate. Mutual influence extends into the space between.

Our inherent mutuality and systemic interdependence is clear. In the connections between us and the sustaining field new forms emerge. Our Being is mediated through a self-process that is constructed relationally. Coherent presence can emerge by holding the particular in awareness of the space between.

The territories touched on above have been explored in 'public inquiries' and in paintings, drawings and prints for some time. The inquiries import skilled ways of seeing from meditation and psychotherapy in relational setups of mutual inquiry. They may last 10 minutes or forty days.

The Open Paintings began in observing the subject in joint meditation as self-form opens to a Being state of subtlety and openness. They invite slowed attunement to that sense of presence – light, subtle, open and charged with the potentiality of the space between.

Chris Doris
June, 2017

a culture
obsessed
with known
matter and
managing
unknown
feelings

KNOWN MATTER AND UNKNOWN FEELINGS

Many years ago, in Dublin's Gresham Hotel, I heard the Tibetan teacher Sogyal Rinpoche give a talk on death.

"What is all this fuss about death? You breathe in, you breathe out, you breathe in, you breathe out...and you don't breathe in again. Simple. Everyone here will do it successfully — so why worry, eh? Why all the fuss?"

I have to say, I hadn't thought about it like that before.

I also have to say that I laughed out loud. It hadn't occurred to anyone there to worry about failing to die successfully, but I am quite certain that all of us present had one kind of anxiety or another to do with what being dead might entail. In his oblique and mischievous way, Rinpoche was preparing his audience for a peculiar insight, that there wasn't much point in worrying about dying since death will take care of itself. And there isn't much point in worrying about what 'I' will be experiencing after death since 'I' will have successfully achieved my (or its) negation.

Probably the two most salient things a human being can know are these: I am here now, there will be a time when I am not here.

In terms of direct, unmediated knowledge, these are the two primary facts.

It is our fate, it seems, to be anxiously busy to fill the gap between those two states, and to worry about what, if anything, we will have gained or lost by that busy-ness, what, if anything came before, what, if anything, comes after.

What fills the gap between our sudden appearance out of the void and our absolute disappearance into the void is a dance between passive witness and active doing. Out of that dance in consciousness come war and language, love and cities, harvest, mountain, school, family and clothes, loneliness and ecstasy, anger, sculpture and song, floods and philosophy, telescopes probing

the interstellar reaches — all the phenomena that we witness in this life — the creation, in fact, all of it, and our participation in the creation.

Some say it is all 'samsara' a dance of illusions.

Some say everything that is, really is. Has the truth value of being real. Whatever 'real' might mean.

The physics of the material world.
The metaphysics of all that is other than material.

The edifices of philosophical systems or religious faith.
The great architectures of our many arts.

Just as a tree's crown is balanced in volume and intricacy by its inverted head of roots, the infinitely expanding universe presented for our attention has its shadow-self in the extraordinary interweavings of all human thought, speculation, making and meaning.

If each human being were no more than an individual moving point of attention, isolate, acting and acted upon in a blind, incoherent short-lived fury of being, passive witness to the blur of it all, mortal above all, we would not have our clumsy attempts at constructing value and meaning, we would not have that desperate drive to be, and to make, witness to our brief passage. Our best instinct and only recourse would be a passive acceptance of the given universe of phenomena, active disengagement from all that human beings think and make, do and believe. A cold and perfect state well caught in Isherwood's famous opening line in *Goodbye to Berlin*, "I am a camera with its shutter open, quite passive, recording, not thinking."

REASON
IS
A CHILD
OF
FEELING

In the underground of the root world, we find the negation of that pitiful isolation. We build, share and carry tradition, all the forms of inheritance that would not come into existence unless shared, and to be shared. We permit ourselves, with or without vanity, to imagine that an individual life can be a contribution to an evolving common understanding, an expanding common good. We find a persuasive meaning, an ungainsayable gravitational pull, in being together, in common purpose, in common identity.

Insofar as language, that is to say any given language, is held in common by all its users and speakers, the achievement of aphorism is both complex and radically simple: complex because an aphorism is a kind of refinement or distillation, a burning away of the superfluous or inexact until we are left with, if not a truth, a proposition so fully containing itself that it gives us pause, and simple, because an aphorism has a singular direct impact, stops you in your tracks if only for a microsecond.

Such aphorisms or maxims have evolved so that we might stop time, shut off for a moment the chattering monkey mind, contemplate meaning in a moment of stillness.

The aphorisms Chris Doris employs or creates in this body of work are some of them familiar, while some are new formulations of his own. In the uniformity of their presentation, the starkness of (for the most part) black and white, each is an invitation to subtract your attention from the flow of things, to enter a moment of stillness — and when that moment has passed, that reflective moment, then the sensation of re-entry, of moving on, may well have a new steadiness, a more thoughtful pacing of the self in the world. Such, at any rate, would be a reasonable aspiration for this body of work.

Aphorisms, the good ones, reconcile dualities — light and dark, sound and silence, being and non-being, for example — but aphorisms are themselves

dual, since each contains its own negation. Each has its crown and roots. When you hear “The world is all that is the case”, there is always a voice asking ‘but where is all that is not the case’ or ‘can the world be what is not the case?’ This doubled response to a proposition, assent and question in, often, the one breath, is perhaps the greatest single contributor to our human uneasiness — or perhaps not, who can tell?

The salve and solvent of our uneasiness is to be still, to observe the mind without judging its operations, directing its inquiries or second-guessing free thought. Chris Doris has a long-standing interest in such stillness, has inquired into it, played in its depths, with an uncommon thoroughness. He has, we might say, found paths into stillness, both practical and theoretical.

In this new work, he is asking how we can rescue the still and mindful self from both confusion and isolation, how we can build and trust in both singular and common witness.

It’s a journey, it seems to me, neither a destination nor a point of arrival, and the work is no more (and certainly no less) than an invitation to participate in the journey.

Theo Dorgan
Poet and Broadcaster
Dublin 2017



WHO GOES THERE

We see the world by authoring it, by making sense of it by the activity of turning it into a text, by translating it into finalizing schemes that can order its potential chaos – but only by paying the price of reducing the world's variety and endlessness

- Michael Holquist

The works in Chris Doris' two new two exhibitions that constitute WHO GOES THERE are stripped back to the austerity of black and white. These new paintings hover ambiguously between affirmative statement and a poststructural skepticism and contingency. Doris' new text and image works are both explicit and emphatic yet remain uncertain and vulnerable. There is a conscious ambiguity here. Are the self-systems and social environments we are looking at disintegrating as they move to a higher level of organization? Or are they just disintegrating?

Made in a period of economic and social turbulence and also of personal change and challenge for Doris, they reflect his engagement in recent years with Buddhist psychology and practice.

In the large serial work WHO GOES THERE, 200 A4 sandpaper works hit us with an abundance of text and image assertions and queries, arising as mental objects in a view of self as a relational process rather than an autonomous entity with inherent substance.

There is a sense of seeking both ground and groundlessness in these images. What the works seem to propose, is that holding the contents of self-process in awareness can make visible self's inherent conditionality and emptiness.

For Doris, this deconstructive skepticism of the particular does not lead to a postmodern nihilism or relativity, but rather to the possibility of openness to the whole network of interdependent relations that constitute the world.

This 'being with', itself may offer a glimpse of freedom *from* conditioned process and perception and *into* awareness and the totality of connection. It's an important point to emphasize that Doris' work makes no such claims for itself. These works certainly come out of the philosophy, science and transformational processes that orient to such propositions both theoretically and in somatic practice, but Doris investigates here their implications for the understanding of consciousness, being, selfhood, relationship, and perception.

The dual exhibitions that comprise WHO GOES THERE are Chris Doris' first solo exhibitions in 8 years. Research sabbaticals are characteristic throughout his career, and this has been a time of practical and theoretical research in his main preoccupation as an artist – what is presence? He says the work could be seen as addressing the simple question, "how to be?"

Indeed, Doris' commitment to painting itself as a minority process of inquiry is informed by his psychotherapeutic perspective on consciousness and transformation. He equates the conceptual in art with cognitive and conceptual modalities of intervention in the therapeutic space eg: Cognitive Behavioural Therapy. He argues that while these modalities have value, research is showing that modes of engagement that include left *and* right brain, that include the relationship between brain *and* body and the implicit, unconscious processes of consciousness making itself, offer a deeper apprehension of reality and more fundamental and lasting change.

This understanding suggests that the conceptual is prefigured by deeper brain-soma processes. As one of his text works succinctly states, "Reason Is A Child of Feeling".

For Doris, the process of painting offers this depth of apprehension and process. He values its constraint by a material process, observation, tradition and image proliferation as checks on conceptual confusion.



The massed text and images in WHO GOES THERE show us this conceptual proliferation in a self- process and, as one of the texts asks, “If you cannot refrain from thought are you free?” The graphically inventive and wide-ranging text infused images are playful, poignant and point to the relativity of truth and the ground of interdependence and connection.

The “Common Ground” series of landscapes are made on the torn sheets of a book of photographs of sacred places from around the globe, (the artist met the photographer on Croagh Patrick when doing a photo shoot in advance of Doris’ “40 Days and 40 Nights” work). Doris gives no particular weight to this source material but the works do convey a sense of loss and search for ground.

Rilke said, “where you are there arises a place”. Art historically, the landscape of the West has been both idealized and deconstructed. In these works, the artist takes its layered history of loss and absence and generates images of how it is to be with this cultured landscape and what are its terms and conditions. Piles of stones, traces of human endeavor and place making, contest with encroaching landforms as rural populations, particularly in North Mayo decline.

The works are technically adept within self-imposed constraints and a sense of the artist’s facility submitting to the service of necessity. Doris frequently has shown serial hung, content-loaded images alongside large, spare, contemplative works.

Doris’ work refers to a model of consciousness that resonates with his experience and regards Being as a conscious center of activity. This view is of Being emerging from Source, understood as a numinous ground of emptiness.

Content heavy works tend, as in WHO GOES THERE, to make visible the contents of self as process. In these current exhibitions, the large OPEN

PAINTINGS offer an invitation for the viewer to attune to a Being state. These radiant, subtle and open works, offer the artist minimal means or strategems to articulate the space but somehow they still transmit presence. Or perhaps *through stillness*, they transmit presence.

These often large canvases, began as a series based on the observation of sitters in meditation with Doris. The starting point for the paintings was the moment in the sitting when in stillness the other was observable as open, subtle and almost contentless while still being characteristically individual.

In this period Doris completed an MA in Mindfulness Based psychotherapy with Middlesex University and a Diploma in Core Process Psychotherapy in the UK, establishing clinical practices in Mayo and Dublin with an orientation towards trauma resolution and resourcing creative presence in arenas of performance. He also continued to paint and enact his ‘public inquiries’.

Doris is unusual in that his studio-based practice, which is marked by its diversity, has in parallel also made a significant contribution in the sphere of public art. His “40 Days and 40 Nights” (1999) exists in the same impactful zone as Dorothy Cross’ Ghost Ship and perhaps Seamus Nolan’s Ballymun Hotel. A radical proposition at the time, it proposed placing the relationship itself between artist and community at the center of the work. It has been acknowledged as being a key work in the shift in public art practice and policy in Ireland to a model that is socially engaged and process-based.

At its center was the artist putting forward processes and ideas for experiential public investigation, in this case, the ‘relational field’ that connects us. 40 Days prefigured a series of innovative works that extended the understanding of seeing in art by importing modes of observation from psychotherapy, meditation systems, and psychology into carefully constructed investigative set-ups. In the case of 10 POETS OBSERVE IN SILENCE (2010) for example, ten



poets were trained over a period of months for a work in which a circle of seated poets, surrounded by a circle for the public, silently observed arising reactions to internal and external stimuli for 8 hours. The deconstructive effects of stillness were apparent in the poets as physical organisms, as was the collective attunement to the shifting quality of the field of relationship and deepening stillness. For Doris, internal silence is a diminishing and renewable human resource that is essential for human well-being and for a citizenry that is less susceptible to unconscious compliance with social and personal forces. Doris does not see these “inquiries” as performance. The intention is to place in the foreground skilled, sometimes facilitated processes of observation and inquiry in carefully constructed and prepared frameworks. The relational stance in the works is important and is always framed as one of mutual inquiry and respect. This starting position is different to the performance art context where the breaching of relational norms is often the generator of meaning. He is clear that the inquiries are not performances. The processes employed are in the foreground.

What Doris investigates are territories where the science of consciousness and neuroplasticity meets observational processes from mindfulness and pranahuti to psychotherapeutic observational tools of self and other.

The centrality of inquiry in these works is common to Doris studio practice. It is a practice which (with the exception of a consistent line of production of those spare and beautiful Open Paintings), has continually shifted ground. Doris seems intent on operating in that space where inquiry is beginning and new processes are just being found that are appropriate to that subject of inquiry. As soon as there is a sense of self-conscious mastery of process, of pre-emptive knowing, he appears to move on and begin a new way of working. This sense of necessity, unknowing and newness characterizes works as diverse as his large mono-prints on handmade Indian paper, his serial works on steel, the collaged MINDGAMES series, and the more recent text works.

Doris’ first exhibition, ICONS AND MONOPRINTS (1989), which consisted of socio-political works using mandalas and icons, filling one wing of what is now the Irish Museum of Modern Art, made an enormous impact. A trip to India following this exhibition led to his first encounter and meditation sitting with the man who was to be his meditation Master for the next quarter century.

The SAMSKARAS (1991) works sought to make sense of the impact of the processes encountered and observed in this working relationship (with a master), and its implications for consciousness, self-hood, perception and other aspects of being.

He has continued these investigations experientially and theoretically as a meditator and psychotherapist and sees the inquiry in these areas and his art practice as contiguous and mutually informed. The work tends to investigate *processes* of being and becoming, rather than the artist’s own condition.

As one of the many text works in WHO GOES THERE states, ‘Art is making the most of things’. Chris Doris in WHO GOES THERE both makes the most of things and also presents their transience and allure.

This new work by Doris makes visible the emptiness and inherent interdependence that exists in the space between things.

The supreme irony of my struggle to ground myself is that it cannot succeed because I am already grounded in the totality
- David Loy

Dermot Browne, 2017
(Dermot Browne is an artist, curator and life coach)

ART IS MAKING
WHEN
I KNOW
I AM OF
LOST THE

BETWEEN THREE LINES

Does the world need another image

This 'question' is one of a myriad of flotsam thoughts made physical in the painted composite *sandpaper* word-works by Chris Doris. It is not really a question and it does not truly seek an answer. It is just a thought, some human energy, made concrete in paint.

Doris has made a lifetime's work as artist, therapist and spiritual 'inquirer' in addressing conditions he finds in himself and in others. It can make for awkward subject matter, particularly as his work dwells primarily in the state of inquiry, always asking of self and other without the comfort of defined conventional images or ideas of art.

The 'black and white' works offer literal association with word and text on a page, journeying from thought towards a painted world. The tonal greys and visual interventions are where he leaves a slippery path to 'read between the lines', and we face with him the meeting of thought and image. Every action is flawed but practiced, perfection is elsewhere. As thinking begins to break down or dissipate, other images emerge in different series; first in the face of rural existence and landscape, and then in the pure colour of his Open paintings, maybe offering the possibility of a doorway to awareness.

The freedom of painting as I know it, comes from the strange play with the nature of physical material while actively meeting the world. Control, chaos, failure and beauty all coexist. Infinite possibilities arise in opening our eyes, minds, and bodies and responding and releasing with varying degrees of intent through the same mind-body channels: making paintings that may or may not hold true.

What is the meaning of this

The gift of art for me is that it can sometimes bind a momentary portal to freedom into material form and offer it as a possibility, a reminder for the self and maybe others to find.

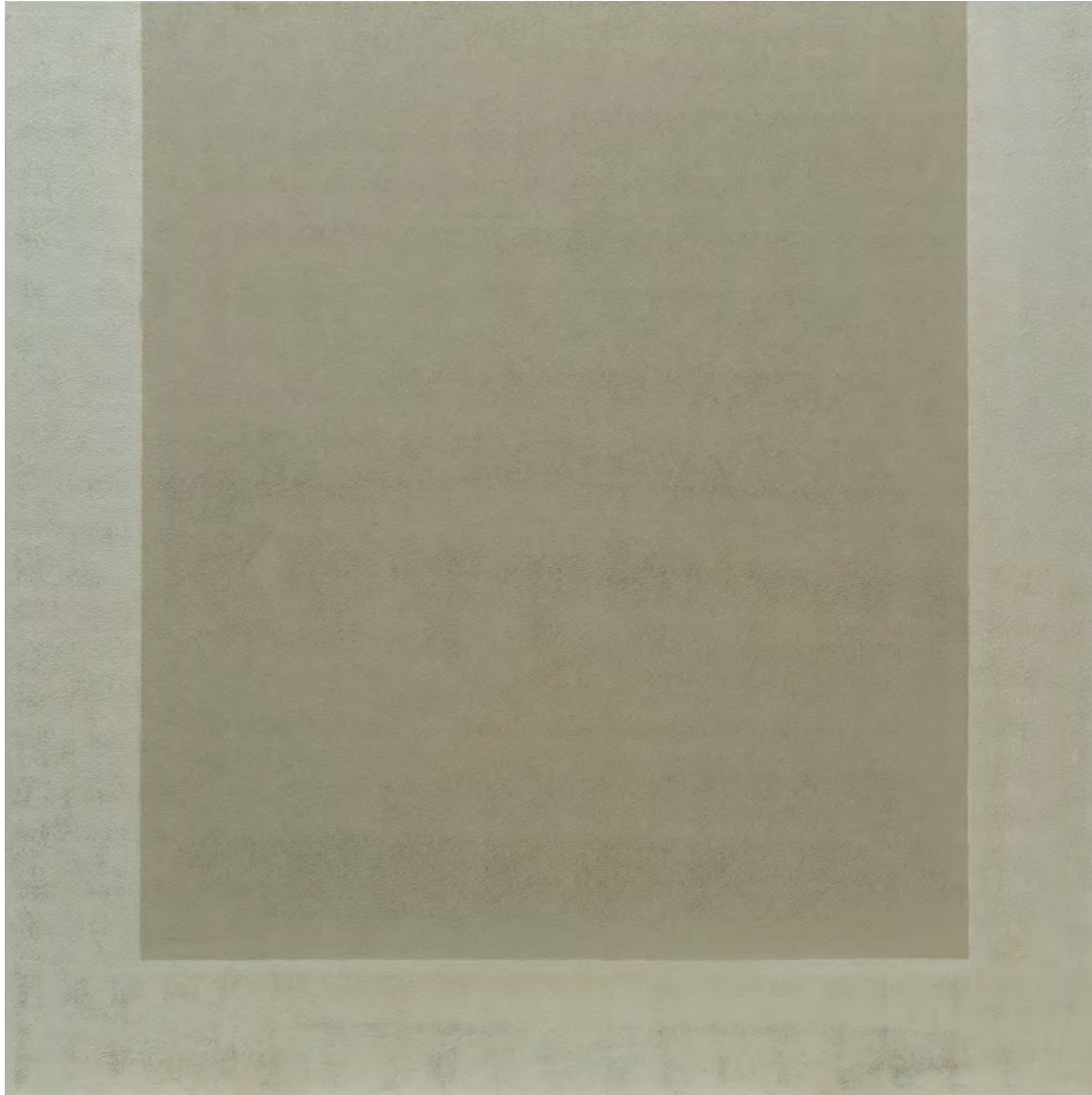
A thread of spirit kept alive against the difficult odds of human reality. In art and life, we are together and we are alone.

Art is making the most of things.

Nick Miller
Artist
April 2017

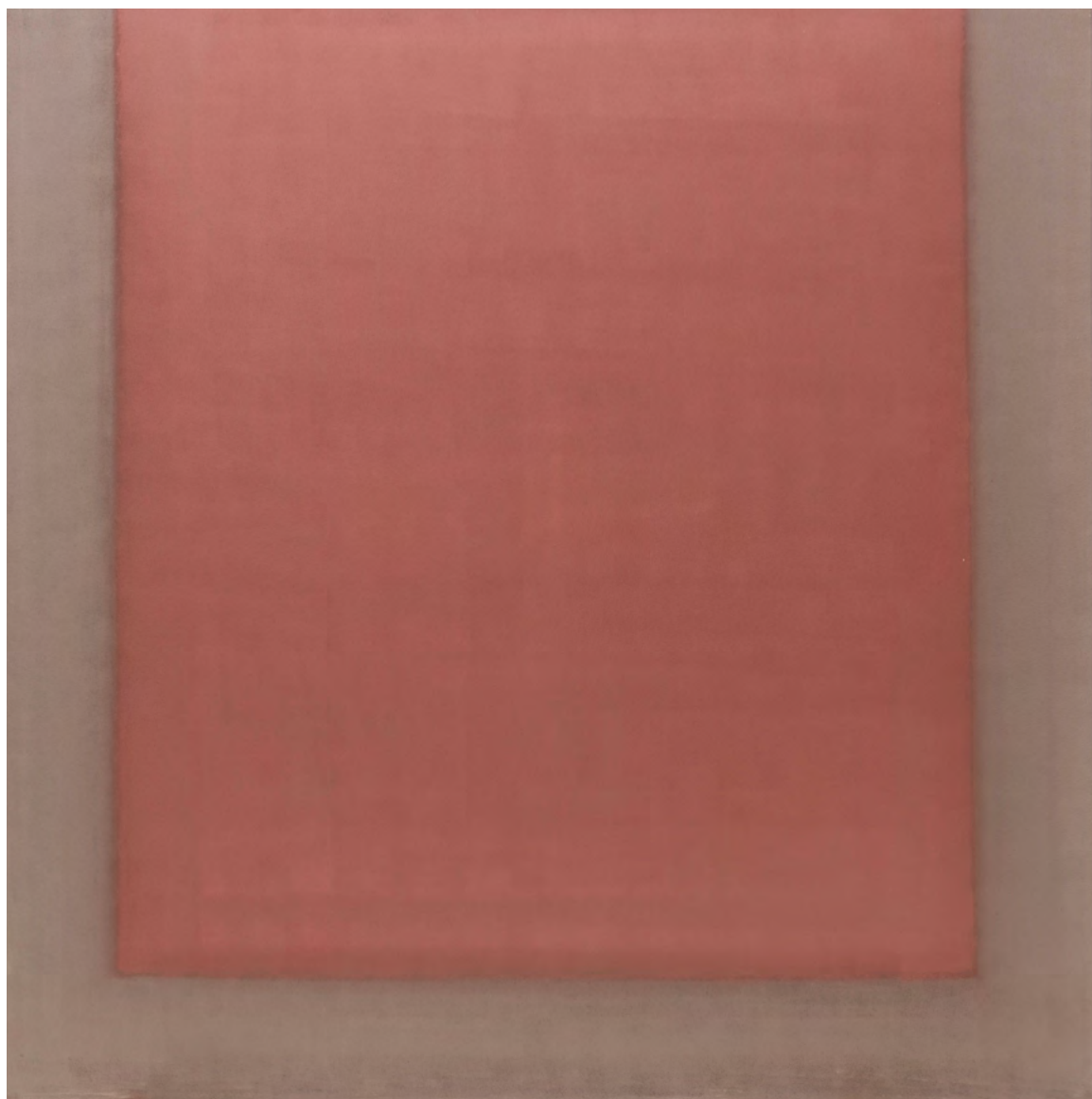
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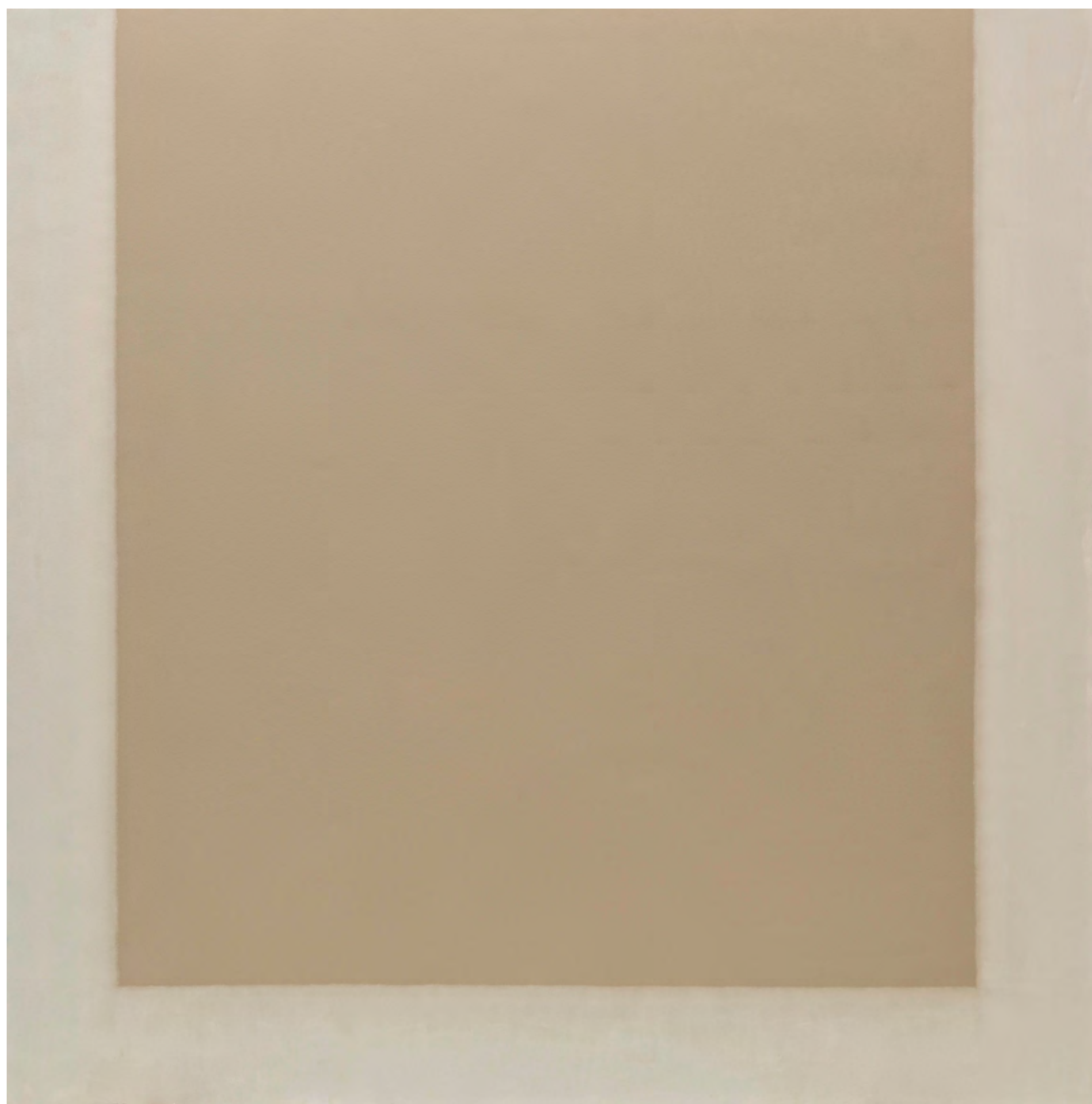
OPEN PAINTINGS, OIL ON CANVAS, VARIOUS SIZES, 2013-2017.

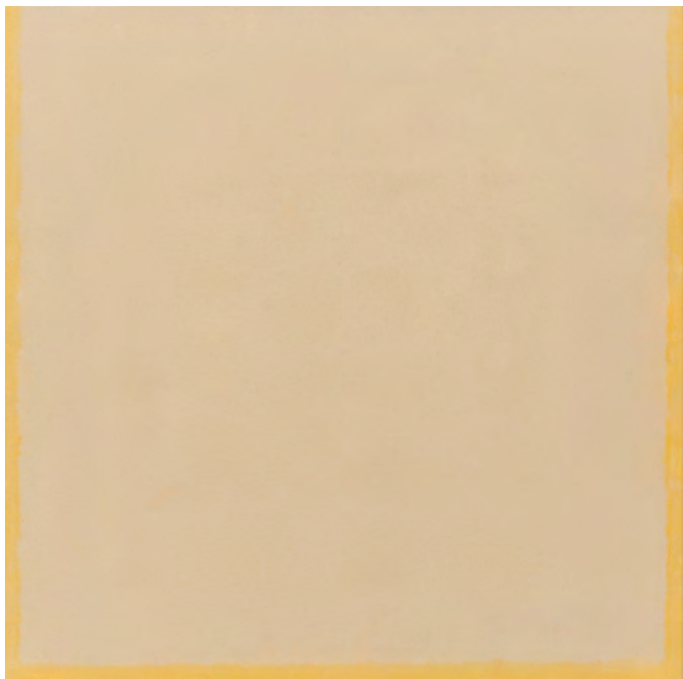












WHO GOES THERE

200 PANELS, 21 X 29 CMS, ACRYLIC ON SANDPAPER, 2013-16,

(SELECTED FROM A SERIES OF 300)

PANELS AND DIMENSIONS VARIABLE



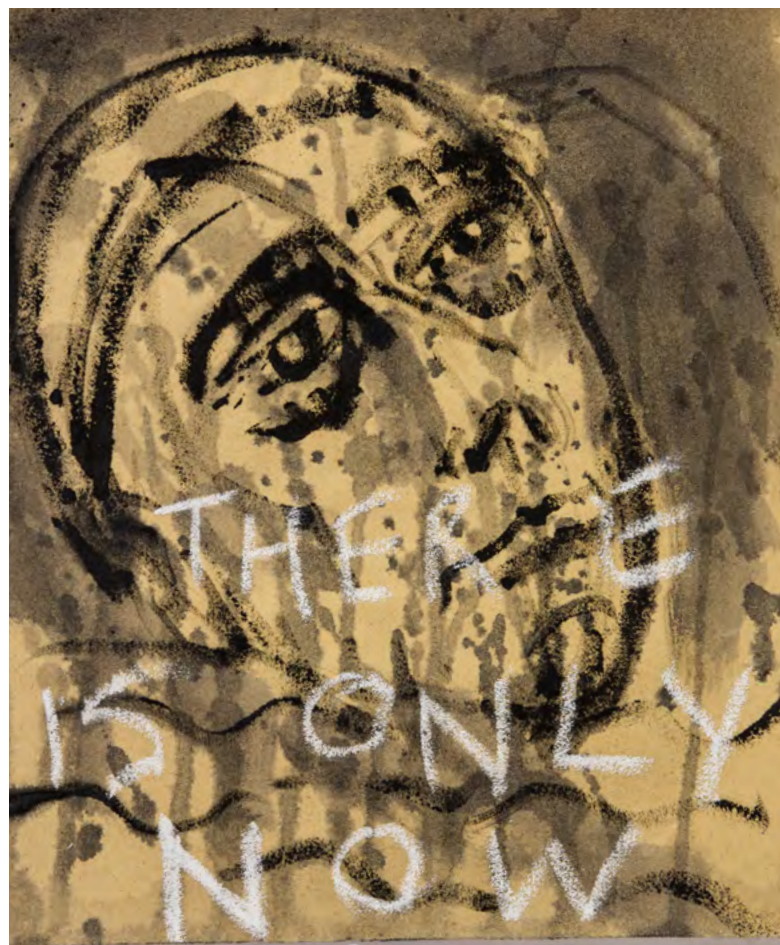
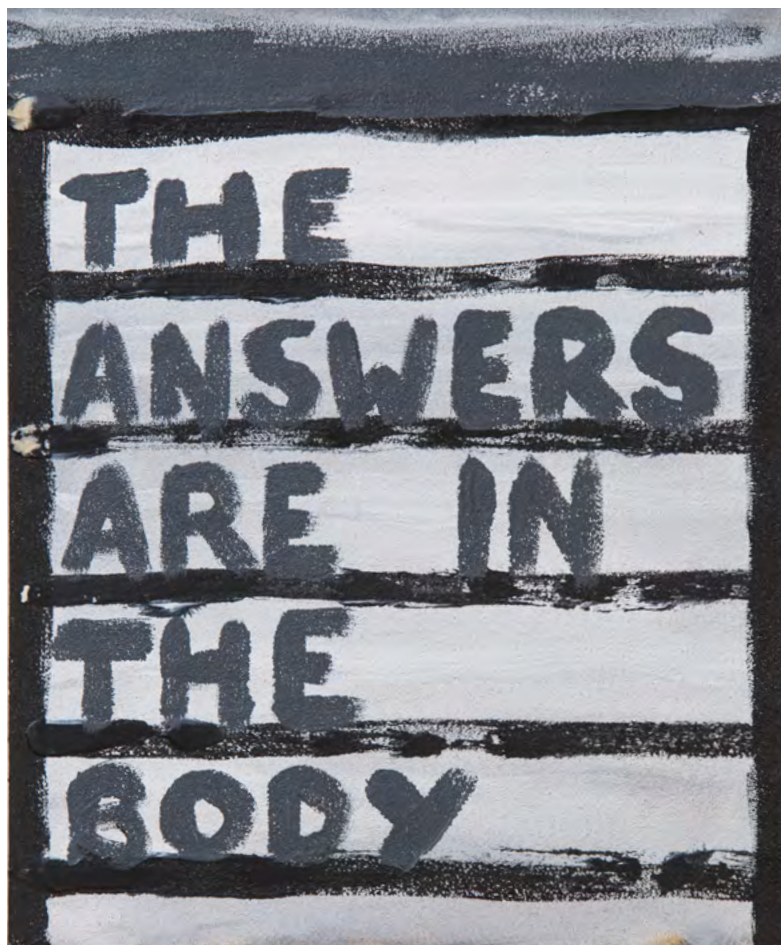


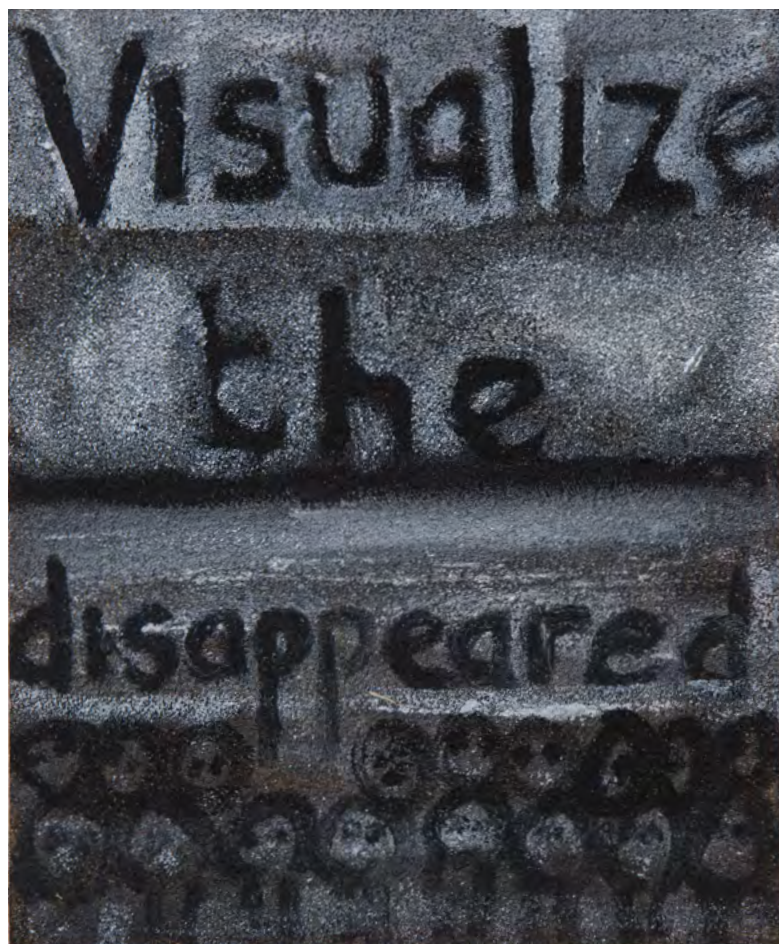
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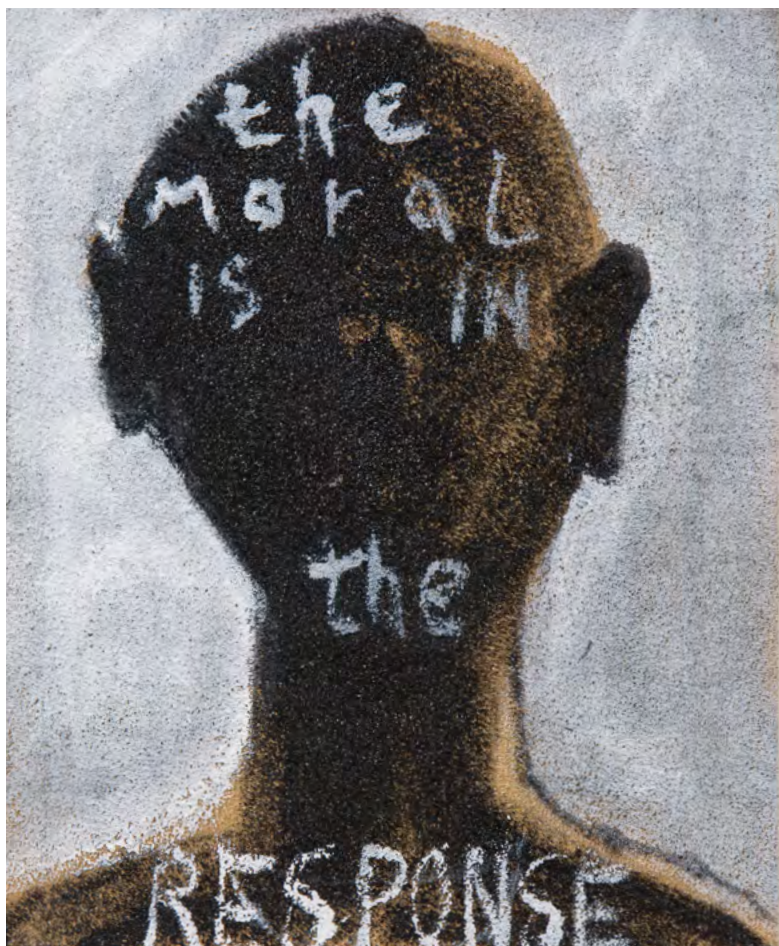
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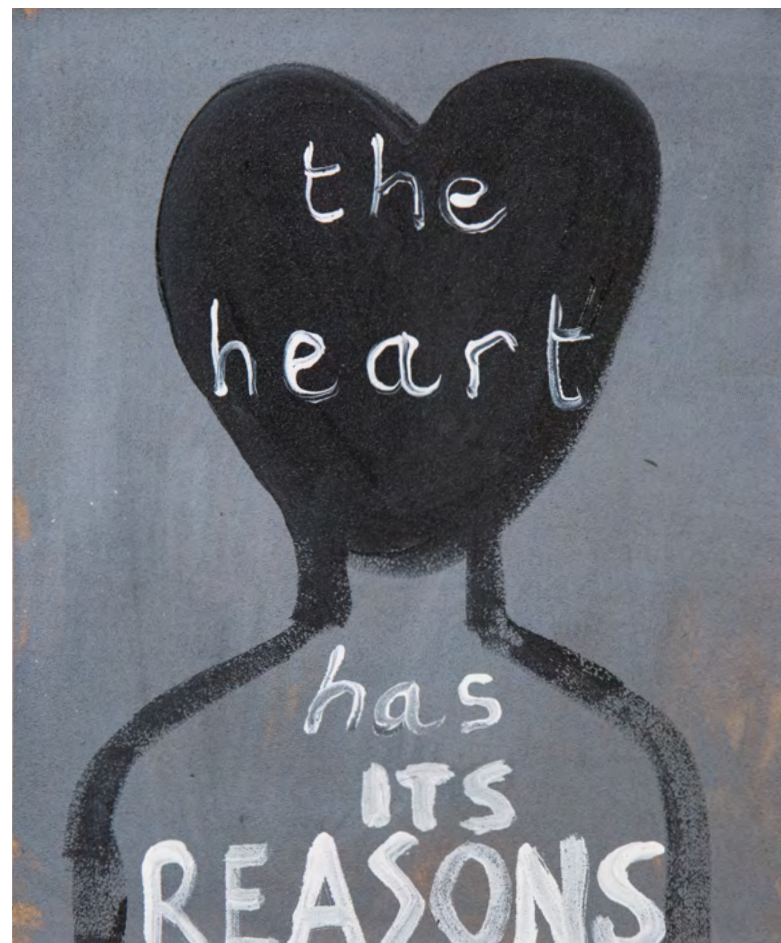


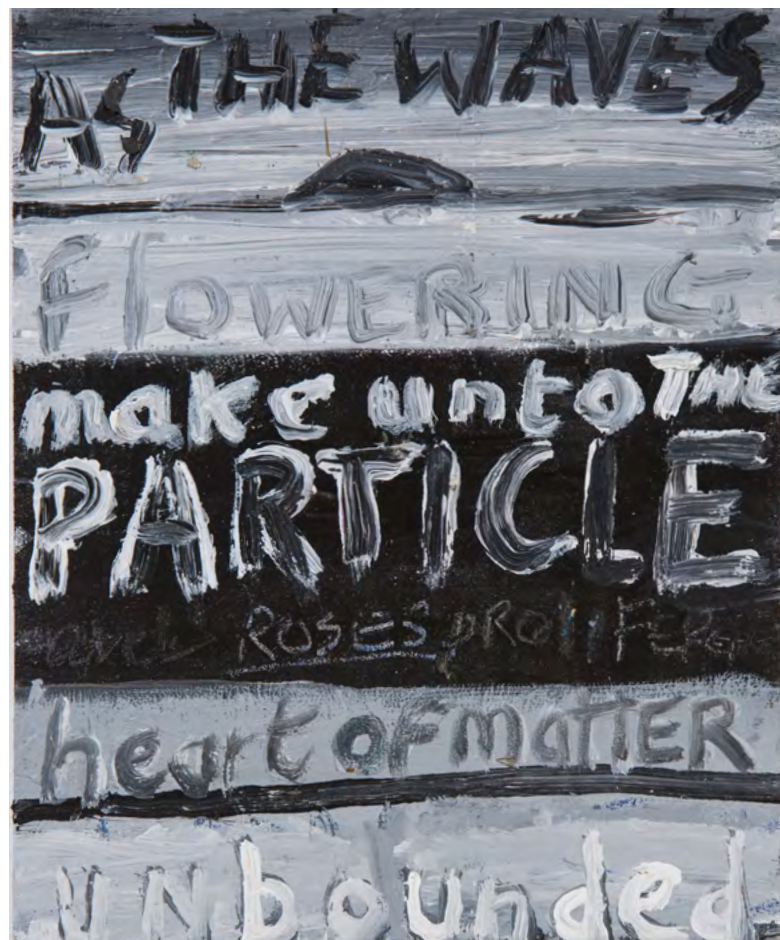
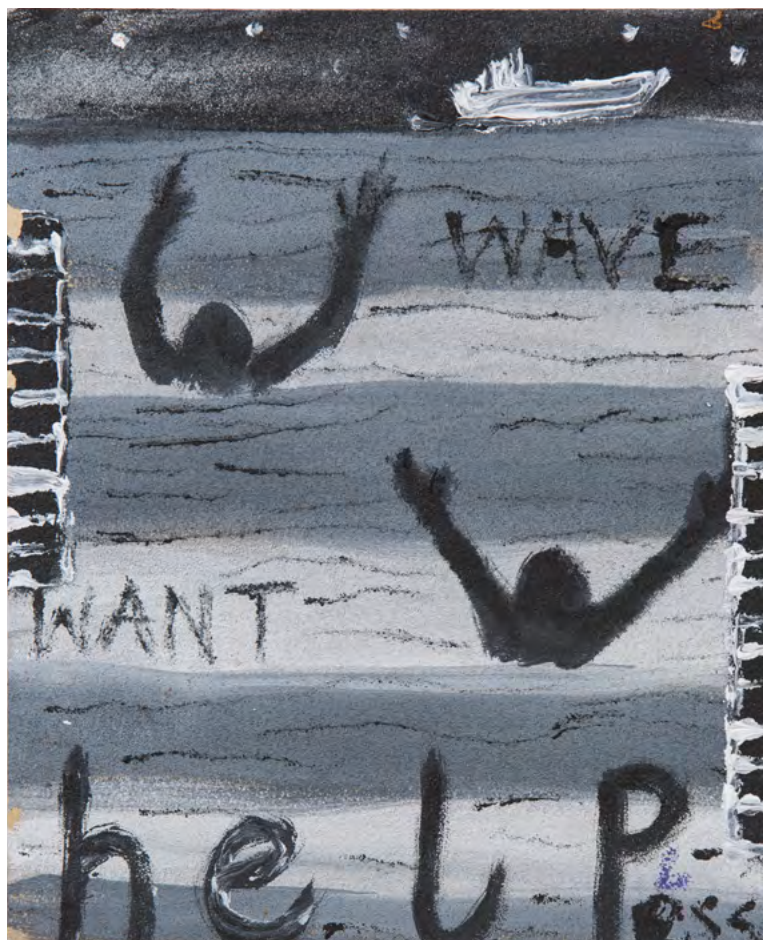










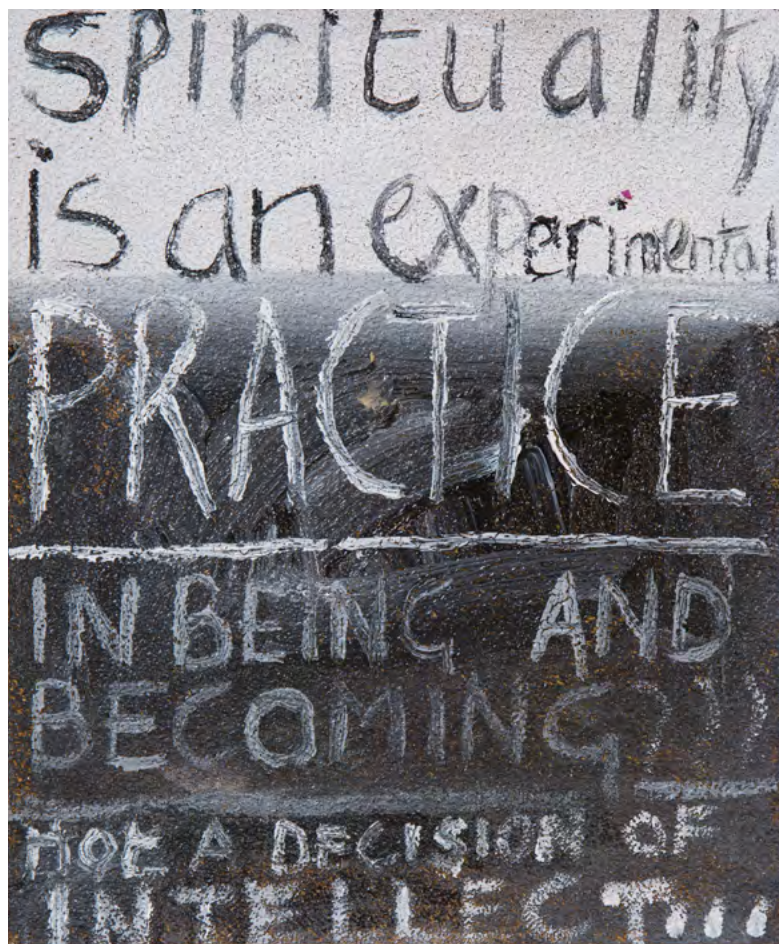
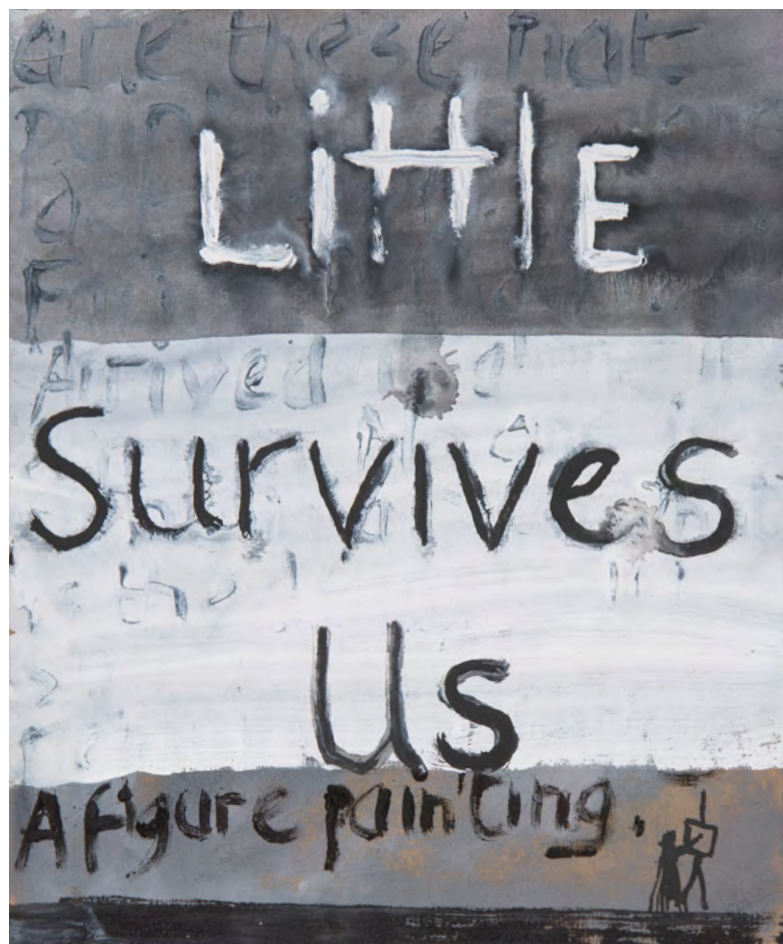


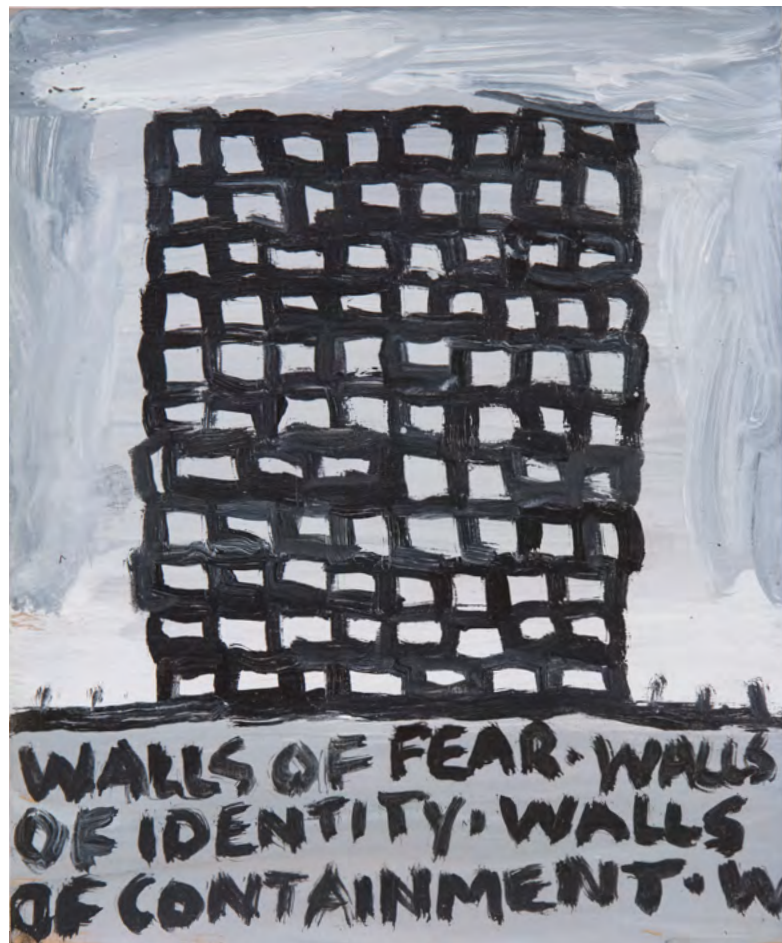
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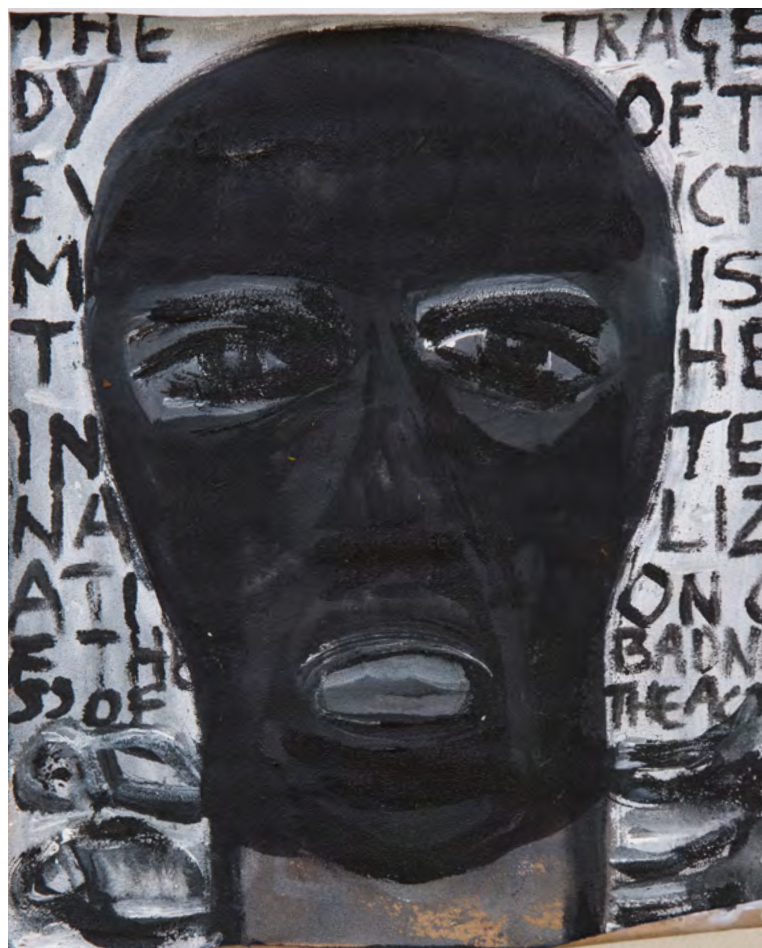






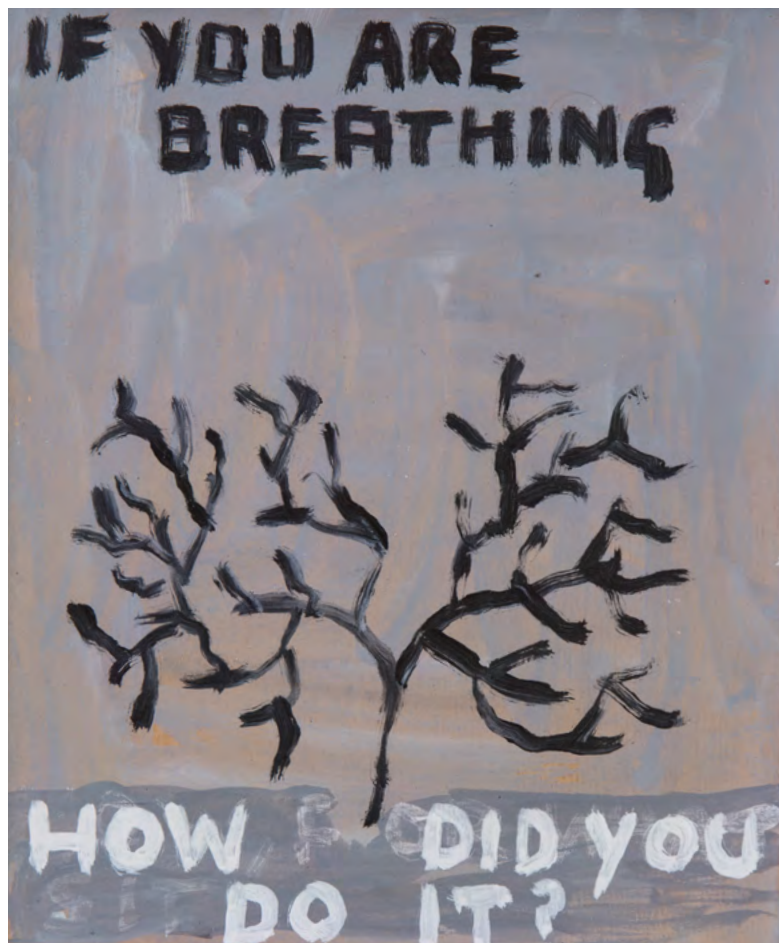


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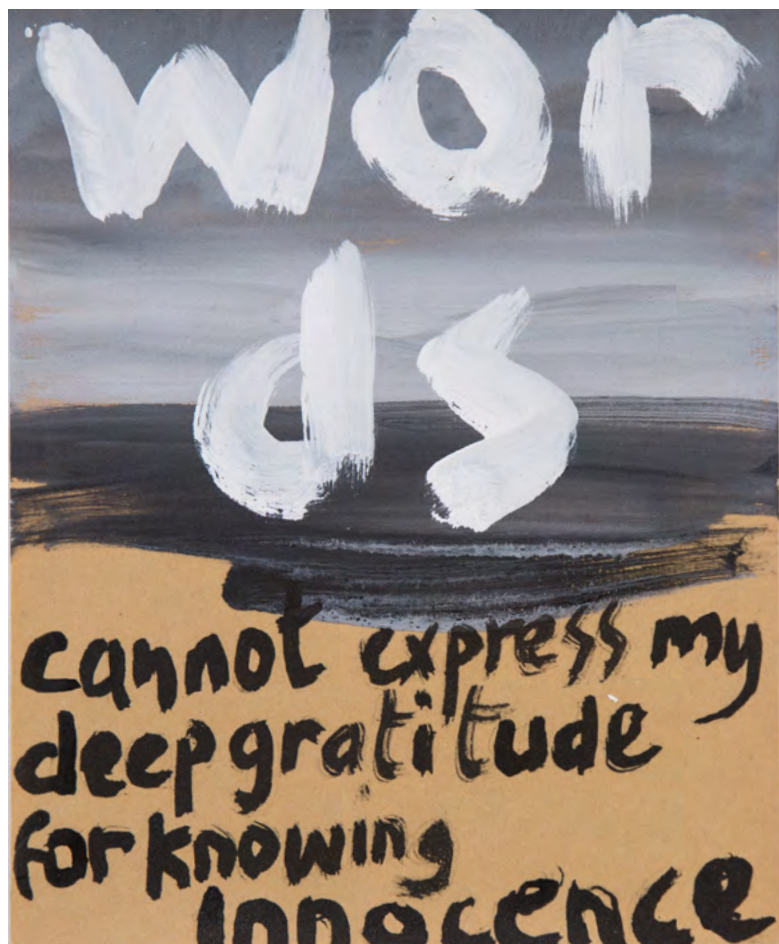


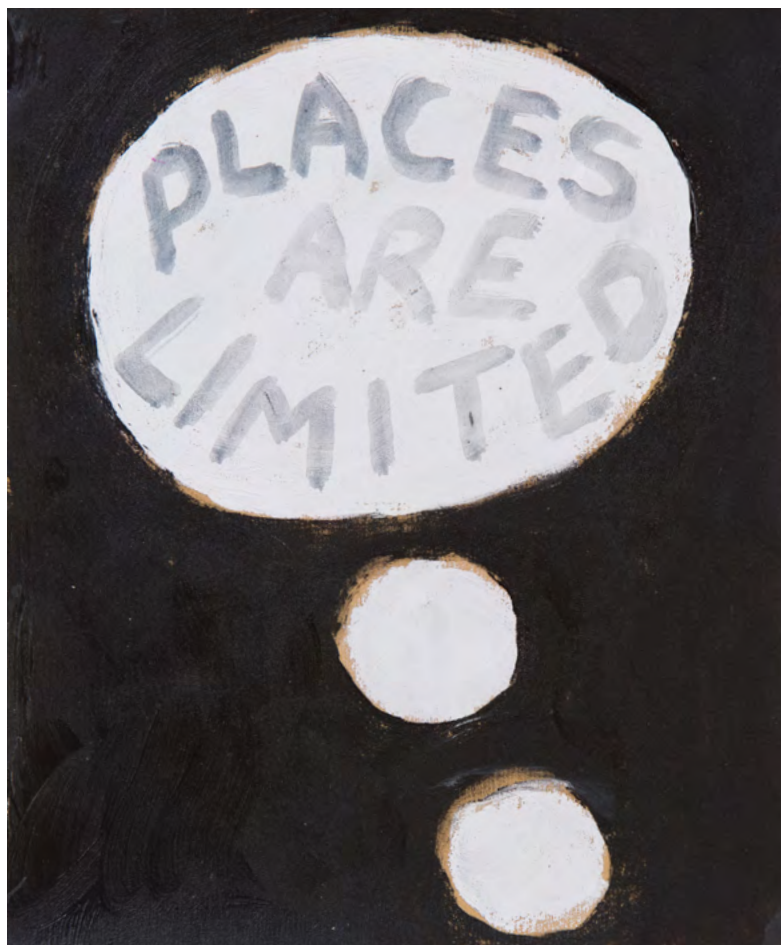


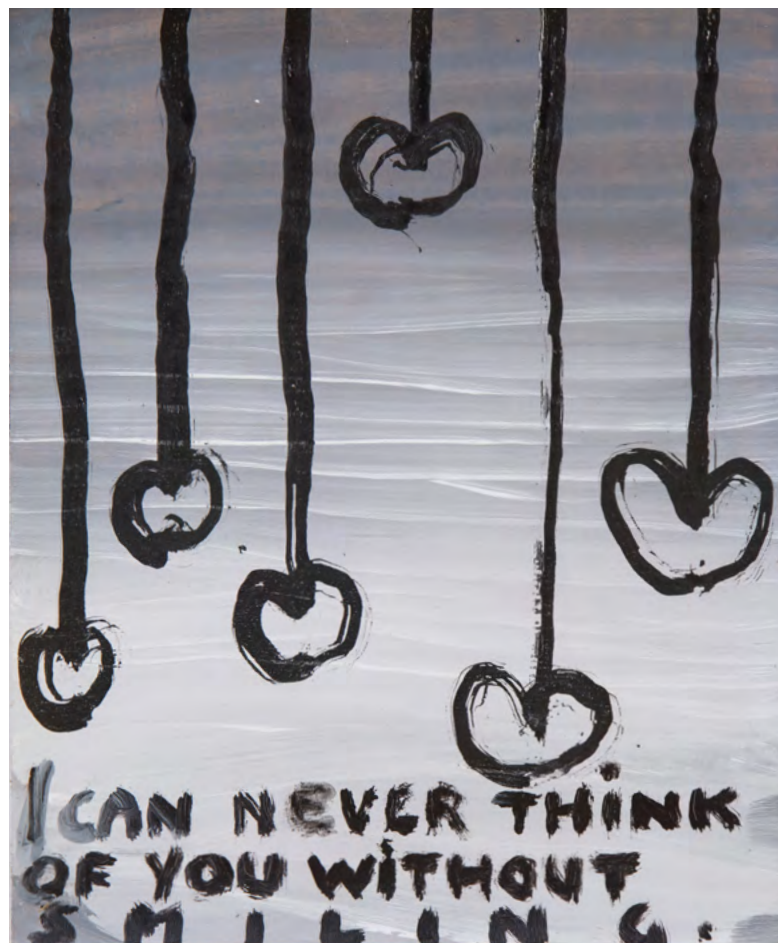
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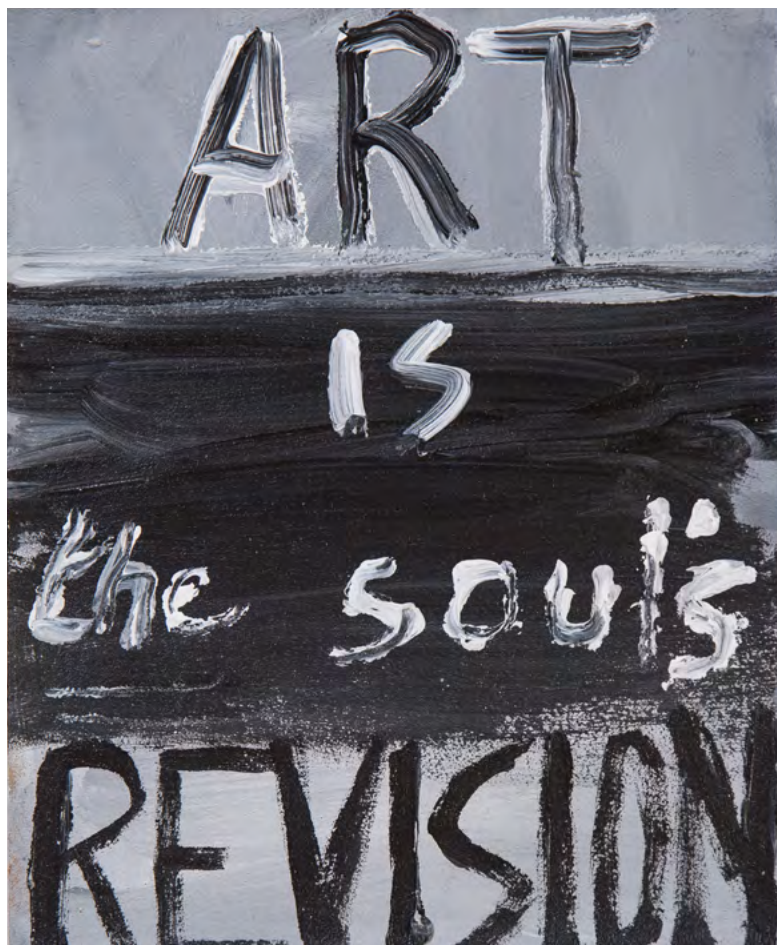
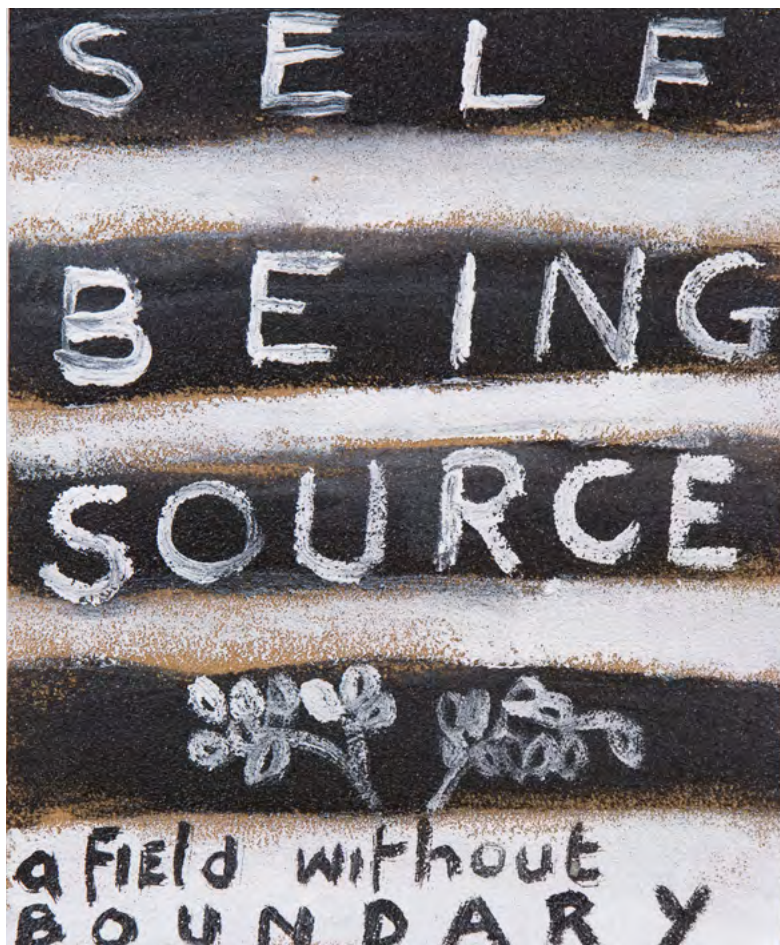






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COMMON GROUND SERIES

ACRYLIC AND INDIAN INK ON PAPER, 2014-17, 21 X 60 CMS











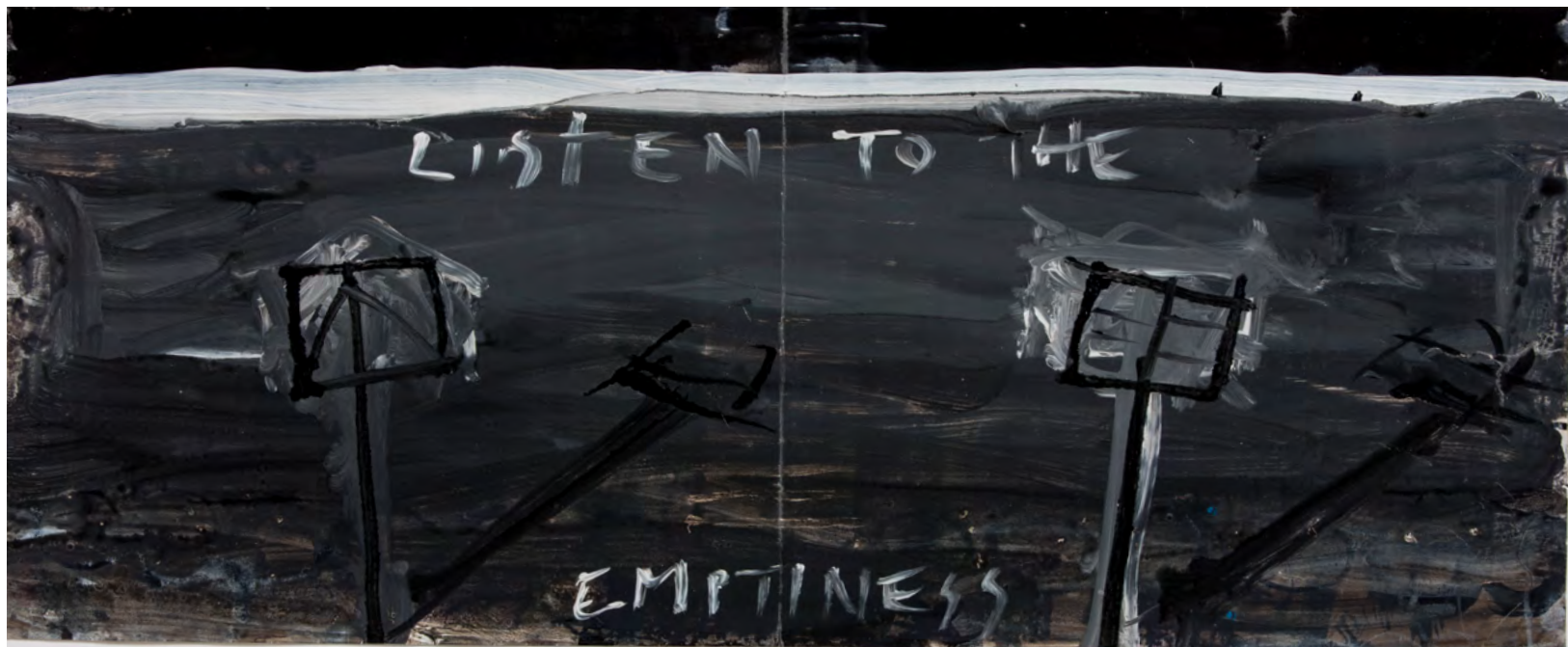


































Chris Doris returns to solo exhibitions with *Who Goes There* after a period studying for a Masters degree in Mindfulness Based Psychotherapy with Middlesex University and a Diploma in Core Process Psychotherapy with the Karuna Institute, Devon. He was a preceptor of the Sahaj Marg system of Raja Yoga meditation for 25 years. He is a Life Coach, Colour Therapist, and graduate of the Anwnn Institute Professional Healer Training. His clinical practice in Mayo and Dublin has a particular interest in integrating Buddhist psychology and practices with Western psychology in supporting creative presence, awareness and trauma resolution.

Doris' studies inform his evolving series of innovative public inquiries which import modes of observation from meditation and psychotherapy into an art context. Initiated with *40 Days and 40 Nights* (1999). These works include *How Best to Spend 10 Minutes with an Old Man?* (2013) at the Dock.

He has contributed to several group exhibitions in this period of study and was a board member of the Model, Sligo from 2010 to 2013.

Who Goes There is followed by solo exhibitions, *The Space Between*, Limerick City Gallery, July/August 2017, Ballinglen Arts Foundation, Model, Sligo and others in 2018.

ONE - PERSON EXHIBITIONS

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| 2017 | <i>The Space Between</i> , Limerick City Gallery, Limerick
<i>Who Goes There</i> , two exhibitions in black and white, Ballina Arts Centre and Custom House Gallery, Westport, Mayo |
| 2009 | <i>Open Paintings</i> , The Paul Kane Gallery, Dublin |
| 2008 | <i>Exchange</i> , Eagle Gallery, London
<i>Love Thing</i> , Claremorris Gallery, Claremorris, Mayo
<i>Connectivity</i> , Castlelacken Studio, Lacken, Mayo
<i>Seeing and Believing</i> , Design Factory, Dublin |
| 2006 | <i>Nameless</i> , The Paul Kane Gallery, Dublin
<i>Mindgames</i> , Ballina Arts Centre, Mayo
<i>Mindgames</i> (2), The Paul Kane Gallery, Dublin
<i>Satsangh</i> , The Dock, Carrick-on-Shannon, Leitrim |
| 2003 | <i>Balance</i> (1), Foxford Exhibition Centre, Foxford, Mayo
<i>Balance</i> (2) – Leadwhite Gallery, Dublin |
| 2002 | Daintree Warehouse, Dublin |
| 2001 | Ards Exhibition Centre, Northern Ireland |
| 2000 | <i>Lineage</i> , Ballina Arts Centre, Mayo
<i>Studio Exhibition</i> , Daintree Warehouse, Dublin |
| 1999 | <i>Unearth</i> (1), The Linenhall Arts Centre, Castlebar, Mayo
<i>Unearth</i> (2), RHA Ashford Gallery, Dublin |
| 1998 | <i>Free State</i> , Model Art Centre, Sligo |
| 1997 | <i>The Sign of the Cross</i> , Foxford Exhibition Centre, Foxford, Mayo |
| 1991 | <i>Samskaras</i> , Project Art Centre, Dublin |
| 1989 | <i>Icons and Monoprints</i> , The Royal Hospital, Kilmmainham, Dublin (One wing of I.M.M.A.) |

INTERVENTIONS

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| 2013 | <i>How Best to Spend 10 Minutes with an Old Man?</i> The Dock, Carrick-on-Shannon, Leitrim |
| 2010 | <i>10 Poets Observe</i> , Dublin City Gallery |
| 2009 | <i>Whatshppening</i> , Dail Eireann, Leinster House, Dublin |
| 2007 | <i>Silencer - 30 Days of Silence</i> , Public Art Project, Castlelacken Studio and nationally |
| 2000 | <i>Via – A 2000km Hitched Line Drawing</i> , Mayo |
| 1999 | <i>40 Days and 40 Nights</i> , Croagh Patrick, Mayo |
| 1987 - 90 | <i>Artists on the Boards</i> , Group Billboard Installations, Dublin |
| 1986 - 88 | <i>Rotating Group Exhibition</i> , Resocialization Unit, St. Brendan's Mental Hospital, Dublin |
| 1985/86 | <i>800 Painted Heads</i> , Dublin City Centre Streets |

SELECTED GROUP EXHIBITIONS

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|------|---|
| 2013 | <i>More Than This</i> , Mountmellick, Loais
<i>More Than This</i> , Cork Vision Centre |
| 2012 | <i>Positions</i> , C.I.T. Wandersford Quay Gallery, Cork |
| 2009 | <i>Another Island Irish Voices</i> , Irish Cultural Centre, New York |
| 1992 | <i>Banquet Exhibition</i> , Riverrun Group Show, Transmission Irish Life Centre, Dublin |
| 1990 | <i>Banquet Exhibition</i> , RHA Gallery, Dublin |
| 1988 | <i>Painting the Town</i> , 6 Artists, Projects Arts Centre, Dublin
<i>Art Works</i> , Temple Bar Gallery, Dublin |

Flags Along the Liffey, Dublin
Claremorris Open Art Exhibition, Mayo
Into the Third Dimension, Sligo Town Hall
G.P.A. Awards for Emerging Artists, Douglas Hyde Gallery, Dublin
Independent Artists against Repression, Dublin
1987 *G.P.A. Awards for Emerging Artists*, R.H.K., Dublin
The Guinness Hop Store, Dublin
2 Group Shows, Hendriks Gallery, Dublin
Artists on the Boards '87, Dublin City Centre
1986 *The Graduate Show*, Temple Bar Gallery, Dublin
Independent Artists, Dublin, Belfast, Limerick
The Artists and the Bomb, Dublin, Cork, Limerick
Moscow – Opening Exhibition, Tivoli Creativity Centre, Dun Laoighre

AWARDS

2017 Mayo County Council Exhibition Assistance Grant
2006 Liam Walsh Award
Leader Capital Grant
2003 Arts Council Bursary
1999 Mayo County Council Artist in Residence
1998 Mayo County Council Exhibition Assistance Grant
Nominated for Sunday Independent / Ford Spirit of Life Award
Arts Council Bursary
1997 Selected to Mayo County Council Residence Panel
1996 Arts Council Travel Award
Arts Council Materials Grant
1994 Artist in Schools Residency in Mayo
1989 Dublin Corporation Grant
1989/90 Art Council Awards
1988 Irish Exhibition of Living Art Banner Design Award
1987 Dublin Corporation Arts Award
Arts Council Award for *Artists on the Boards*

COLLECTIONS

I.M.M.A.
Bank Of Ireland
Arts Council of Ireland
Contemporary Irish Arts Society
Mayo County Council
Glen Dimplex
Private Collections
A.I.B.
G.M.I.T.
Bank of Ireland
Private collections Ireland, UK, USA

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Who Goes There. E-book and catalogue, 2017
Connectivity. Catalogue, 2008
Silencer. Nationwide, RTE Television, February, 2007
Silencer. Your Chance to be part of a Work in Progress. Helen Falconer, Western People, 2007
All the Time in the World. Eimear McKeith, Sunday Tribune
An Alternative Perspective. Aidan Dunne, Irish Times, 2006
The View. RTE Television
Mindgames. Catalogue
Self Evident. The Van, Irish Visual Artists Magazine, 2006
Balance. Catalogue, 2003
Berlin Radio Documentary, 2002
A Social Sculptor. Chris Doris. Irish Review
Lineage. Ian Wiezcorek, Céide Magazine, June 2000
Review of Lineage. Arts West Magazine
40 Days and 40 Nights on Croagh Patrick. Woman's Way, June 2000
Chris Doris on the Reek, Video
The Arts Show. RTE Radio 1, August 1999
Cúrsaí Ealaíne. RTE 1 Television, September 1999
The Layering of Modern Myths. Aidan Dunne, Irish Times, 1999
Drawing on Inspiration. Sunday World, June 99
Mayo Artist Scales Spiritual Heights. Ireland on Sunday, 29 August 1999
Artist discovers something wild about the West. Dorothy Walker, Sunday Times, Septemebr 1999
Artist collects words of 1,500 at top of the hill. Irish Times, 6 September 1999
Mayo Artist follows in St. Patrick's Footsteps. Irish Times, 6 September 1999
Sometimes Hell Mostly Heavenly. The Examiner, September, 1999
40 Days and 40 Nights. Céide Vol 3, September, 1999
Broadcast RTE Radio 1 March 15 and 18, 2000
40 Days and 40 Nights on the Reek. 45 minute documentary compiled by Chris Doris.
Produced by Peter Woods
Unearth. Catalogue, 1999
Exhibition interview. Arts West Magazine, 1999
Fragility and Mystery. Ciara Ferguson, Sunday Independent, April 1998
Free State. Catalogue, 1998
Sign of the Cross. Catalogue, 1997
An Important Exhibition. Western People, September, 1997
Would You Believe? 4 Artists and Spirituality, RTE, 1992
Chris Doris. An Exciting Show. In Dublin, November 1991
Spiritual Values versus Commerce. Aidan Dunne, Sunday Tribune, 27 January 1991
Exhibition by Chris Doris at the Project. Desmond MacAvock, Irish Times, November 1991
Anxiety and Perception. John Hutchinson (Samskaras Catalogue), 1991
Chalk Abstracts at the Project. Sunday Independent, John Hutchinson, 1991
Epic Faces of History's Victims. Aidan Dunne, Sunday Tribune, 5 November 1989
An Artist Uneasy with Institutions. Fintan O'Toole, Irish Times, 28 October 1990
Chris Doris at RHK. Tom Weir, ORB Magazine, Issue No 1
Anti-Yuppie Defiance by Chris Doris. Kate Robinson, Sunday Independent, 12 November 1989
Chris Doris at RHK. Desmond MacAvock, Irish Times, 22 November 1989
On the Face of the Waters. Fintan O'Toole, Icons and Monoprints Catalogue
Artists on the Boards. Lyell Davies, Circa No. 37

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